

Precedent hunting in the fight to have pollution laws law

Montrealers who are more than a bit peeved because they can't see the sun for the smog now have access to legal assistance for putting some political clout behind their gripes.

Laws governing chimney and automotive emissions have been on the city's books for some time; but, either people weren't aware of them or, presumably, they were too boggled by the legal niceties to press for their enforcement.

The Centre for Environmental Law is funded by the federal government's Local Initiatives Program to work in conjunction with the Society to Overcome Pollution (STOP) to familiarize citizens with their environmental rights and then help them to see that their rights are enforced.

Ken Salomon, lawyer for the Centre, admits that a few isolated law suits against polluters are unlikely to dispel the smog overnight, nonetheless he is confident that a few successful test cases will set the judiciary in the right direction.

To start with you can report a factory or apartment building whose chimney is belching unlawful fumes to the Montreal Community Inspectors at 872-6534. Make note of the name of the building, the address, and the time of the offense.

What constitutes unlawful fumes? "If you can see the smoke and it's not pure white, if there is any grey colour whatsoever, usually it will contravene the by-law in Montreal," says Salomon. He was referring to the air pollution by-law no. 9.

For those wanting a more technical analysis of chimney emissions, the city issues a circular cardboard guage which is colour coded to indicate the extent of pollution. These Rangleman tests may be obtained free from the inspectors' office at 1025 Ontario E. at Amherst.

Salomon warns that a number of offenders pour out their emissions at night in order to avoid detection, but he says that witnesses should not be put off by the fact that they can't determine the exact colour of the smoke in the dark. When in doubt, report it.

Certain odours are also prohibited under the by-law, so if you happen to get a whiff of some foul smell while passing by a factory or apartment you are entitled to report it to the MUC office.

Idling cars cause a great deal of pollution and for that reason it is illegal to allow a vehicle to idle for more than four minutes in the City of Montreal. If someone persists in warming the car for more than four minutes, take the license number and file a complaint at Sessions Court. You might also seek help from the Centre.

Salomon seems assured that if inspectors are satisfied that your complaint is justified they will act on it. However, if they fail to act, you can call the Centre for Environmental Law (932-0882) for help in following up on your complaint. They will phone the inspectors to ask what is being done about the offense you've reported.

If you're wondering at this point why, given all these regulations and inspectors, citizens have to go around tattling on property owners, it's the same old story of toothless legislation.

Salomon explains: "When a municipality, or any level of government passes a law which gives them the power to do something they usually write it in permissive terms. In other words, the wording of the by-law will read, as it does in the air pollution law, an inspector *may* fine someone for an offense. The word *may* is permissive. If they had used the word *shall*, they would have a duty, in this case, to fine polluters or close them down. Using *may* gives them the discretion to do as they choose."

The reason a municipality takes a permissive approach is that they want to be able to allow companies and apartments sufficient time to correct their pollution problems without disrupting society with unemployment and other problems, Salomon says. "But it usually works out so that they (the inspectors) don't do anything at all."

If the by-law had used the word *shall*, inspectors could be forced to take action against offenders.

As it stands now, however, citizens are expected to keep their noses out of government affairs. "There is a general concept in the jurisprudence that when any level of government passes a law it should be enforced by the government and not by private individuals. The courts say that citizens don't have the interest, and have no right to take action," Salomon says.

This is not to say that an individual can't file a personal claim against a company. It is relatively easy to sue a company for damages to one's health or property if it can be proved the damage resulted from pollution caused by that company, Salomon observes. "For example, one person moved to an area near a Simard-

Beaudry plant while he had no medical problems whatsoever. But after a short while he noticed he had respiratory problems and one lung collapsed. After visiting several specialists it was determined that the only cause could be a certain kind of dust. It was exactly the kind of dust that came from the plant. So this was an obvious case."

Filing suit against a company for breaching the by-law is not quite as simple. But not all is lost. It's really a matter of attitudes and Salomon figures that with a few test cases and some public pressure he can bend the judiciary's attitudes and thus influence their use of discretionary powers. "As far as getting by-law no. 9 enforced, we have three very strong cases. It is clear that these people are polluting the air. We are going to have a test case in the near future hoping that we will get a receptive and far-sighted judge who will be able to cut through all this legal precedent of citizens not being able to take an action."

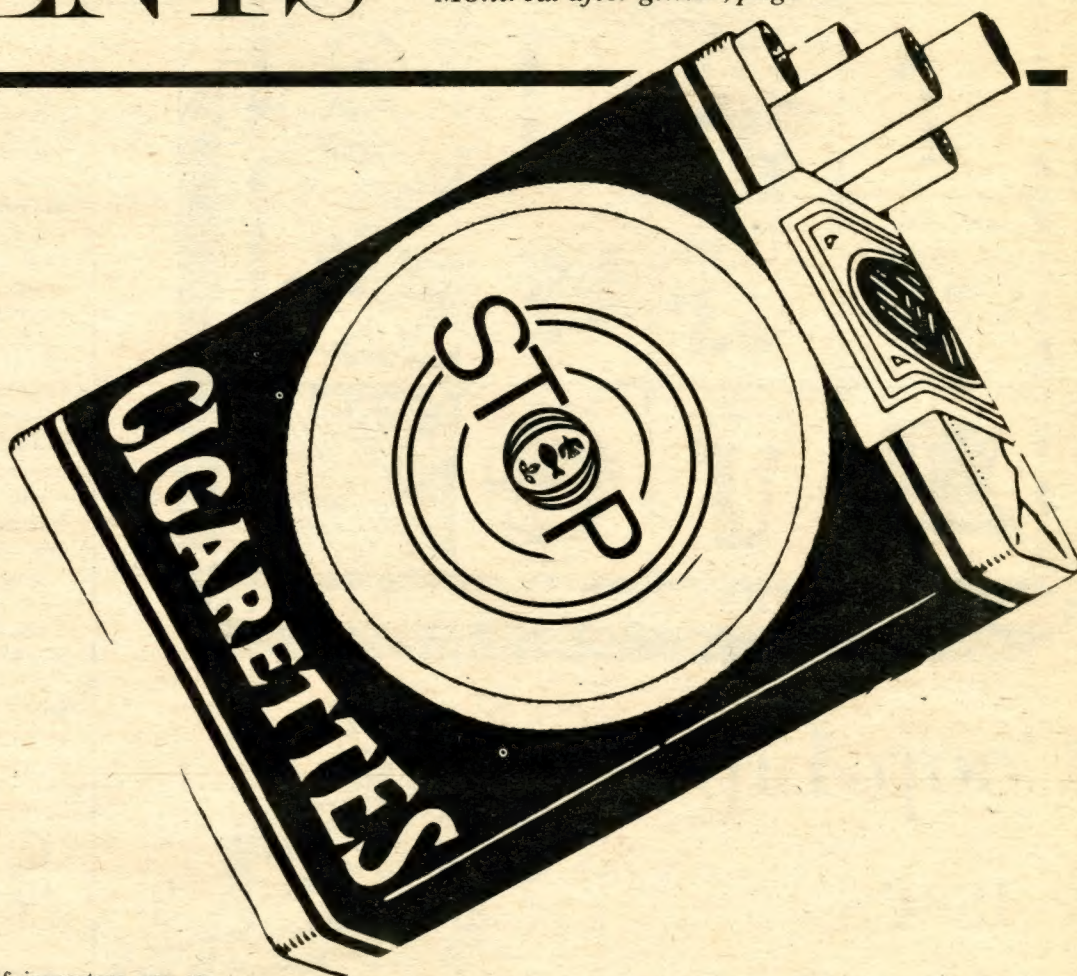
"The jurisprudence is against us so if we can get the courts to recognize that pollution is a very serious problem, maybe they will change their minds about being so rigid with some of these legal principles that exist, like a citizen not being able to get involved in enforcement of the law," says Salomon.

If the Centre is successful, it might begin a new precedent which would allow the public to step in when it feels the government is not moving, or is moving too slowly against offenders.

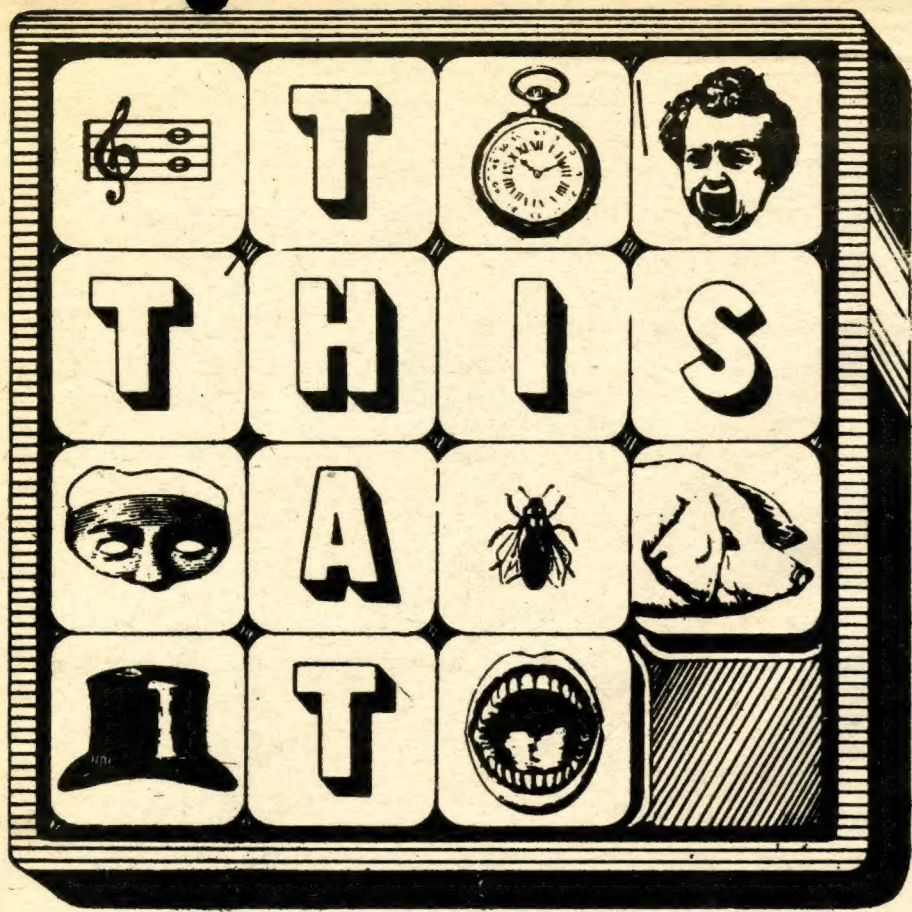
The aim of the Centre for Environmental Law, according to Salomon, is to provide whatever legal research and help they can to individual citizens or to municipalities and companies who want to draft by-laws.

Centre workers are salaried through LIP and, if their current fund-raising campaign bears fruit, they will be in a position to give financial assistance to groups or individuals for such things as court costs.

The Centre, which is available to anyone needing information or assistance, is located at 2052 Ste. Catherine W., Room 107, 932-0882.



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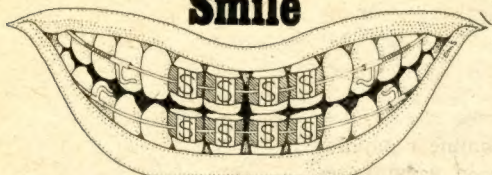
Coop Lip Kisses

The SGWU Co-op has just received a Local Initiatives Program grant for free child care service.

The Little People's Co-op operates for evening and day student-parents, with offspring of Sir George parents eligible if there is space.

It is located at 2100 Mackay, apt. 1, and runs from 8:30 a.m. to 11 p.m.

Smile



When You Read This:

Monday through Friday. The LIP grant will pay for employees, food and toys. Co-op officials stress that the place remains a co-operative with the "little people," represented by their parents, now having four employees to work with.

Moving Pictures

The folks at the Georgian Film Society feel that what this university needs is exposure to the cinematographic underground. And so the New Cinema Festival this Friday (see back page).

Rita Schaffer put together the selection to be representative of the best known underground filmmakers. She explained that they convey "an intimacy and 'life-fulness' that few commercial films have ever matched." The term, "underground" is used to describe a variety of personal statements done up in an even greater variety of film style.



GFS organizers hope to rally an audience that would support a regular series of such fare next year. Coup of the festival is the Canadian premiere of Alexis Krasilovsky's "The End of the Art World", first shown at the 1972 New York First Festival of Women's Films. Our pick is Stan Brakhage's loving natural childbirth essay "Window Water Baby Moving."

Jobs Interface

SECRETARY SY3 - COMPUTER CENTER DUTIES:

Typing, filing, allocation of accounts, handling and distribution of invoices, handling job applications, organization within the office area, maintaining Center library, receptionist, upkeep of Computer New File.

QUALIFICATIONS:

Initiative, aggressiveness and a willingness to interface well with university and industrial personnel.

ACADEMIC TYPIST CT-1 - DEAN OF COMMERCE DUTIES:

Typing of academic material for faculty members in all departments, e.g., lecture notes, research articles, revision of textbooks and/or preparation of new books, plus occasional helping out with overflow work of department secretaries.

QUALIFICATIONS:

Accurate typing and good knowledge of English language. No shorthand. French not required. Experience not essential.

OF3 - GRADUATE ADMISSIONS SECRETARY - GRADUATE STUDIES DUTIES:

Supervising administrative aspects of graduate admissions; maintaining graduate student files in Graduate Studies Office; maintaining contact with all graduate programs re: admissions and student problems; some correspondence with programs and students; assist with general office duties for portion of time.

QUALIFICATIONS:

Experience in clerical work, ideally with student records; ability to work independently; ability to organize filing systems; typing; ability to deal with students and administrators.

Interested candidates are invited to submit applications in writing or by contacting personnel officers.

Nelson T. Gibeau
879-4521

Susan Silverman
879-8116

Saunders' Business

John Saunders has been appointed director of the Sir George Williams Business School. He has been associated with Sir George for eighteen years, and remains headmaster of the SGW High School.

Plans for the Business School include an internship program for September '73.

Pasteboard Wonders

Fans of French, fortune and pasteboards will want to catch Civil Engineering technician Louis Stankevicius on channel 10 this Monday at 6 p.m.

He will be interviewed on "Madame est servie" about his latest book "Votre avenir par les cartes."

Awards

This list includes awards with deadlines up to the end of March. More information at Guidance Information Centre H-440.

MONTREAL TRUST CO. Walter C. Summer Foundation fellowships, doctoral level. Deadline: March 15.

INSTITUTION OF MINING & METALLURGY. Edgar Pam fellowship, for graduate studies in Great Britain. Deadline: March 15.

CANADIAN-SCANDINAVIAN FOUNDATION. Scholarships for studies and research in Scandinavia. Deadline: March 20.

UNIVERSITY OF NEW BRUNSWICK. Lord Beaverbrook scholarships in law (tenable at University of New Brunswick). Deadline: March 31.

LOOK FOR PRE-REGISTRATION INFORMATION NEXT WEEK

Pre-registration: It's the modern way!

André Fortier

The direction my remarks will take was influenced by a working paper presented at a Unesco conference in Ottawa last September by Prof. A.J. Cropley of the Dept. of Psychology at Regina. Professor Cropley used certain findings of experimental psychology to show how the existence of a number of different cultures within a society might be expected to foster creativity within that culture. It was an illuminating paper, so much so that it led me to undertake some reading of academic studies on creativity.

I hasten to say that I do not intend to present a "review of the literature" on creativity, but only to mention various theories and studies insofar they have helped me clarify my own thoughts on the how and why of public support of the individual creative artist. At a talk given last November at York University I described creativity as a process made up of three closely interacting components, creation, communication and consumption. My purpose was to show how quantitative studies might be useful in improving the quality of the arts and to suggest how areas in need of study might be identified. Presupposed in this talk is the utilitarian notion that public support of the arts must be planned so as to bring desired states of feeling in as many people as possible. Today I will question the core idea of "Creation", or creativity as it is usually understood, and the value of utilitarian theories of public management in dealing with support of the creative artist.

To judge by what I have read — and I don't suppose I need remind you that you are listening to a layman — a good deal has been learned about innovative behaviour, or what is called "divergent thinking", and about personality characteristics of individuals generally accepted by the community as creative, but the core ideas continue to escape behavioral scientists. In a 1968 study of creative research scientists, R.J. Shapiro wrote that "one of the disheartening conclusions emerging from approximately fifteen years of intensive research is that little progress has been made on achieving acceptable criteria of creativity." It has been suggested too that high scores on tests of "divergent thinking" are a "necessary but not a sufficient condition for creative work."

My desultory readings in the field of psychoanalysis would indicate that there too one finds a certain diffidence about defining what makes up a work of art and how exactly a work of art is created. Here the question is pinpointed rather more narrowly than in behavioral studies, or at least it has been in what I have read. It is a question of art rather than of creativity in general, which latter, as we know, would include innovation in mathematics, science, management, and other areas as well as in art. In this field there have been many fine monographs about particular works of art and individual artists and about specific aspects of artistic endeavour, very notably those written by Freud himself. But there are a number of often cited quotations which show that this great thinker felt, as many of his successors have, that much about artistic creation defied analysis. Late in his career, Freud declared that: "Before the problem of the creative artist, analysis must, alas, lay down its arms".

To these exalted studies on creativity we may perhaps add the thoughts, however difficult and confused, all of us may have had at one time or another about this difficult question. I think of a series of notions that crossed my mind a few weeks ago in Ottawa. It was during one of those extended winter thaws that send many of us home to bed with the flu, but remind the survivors that in February winter only *seems* to be the permanent lot of *homo canadiensis*. During spells of mild weather, the other seasons, and most notably springtime, are at least imaginable.

Some lines from the American poet e.e. cummings crossed my mind often during this thaw. I do not want to spoil this poem for you, and I don't doubt that most of you are familiar with it. I will quote only the opening lines, so that you can be sure which poem I mean:

in Just-
spring when the world is mud-
luscious the little
lame balloonman

whistles far and wee

The public's role in supporting creativity



Having now eliminated whatever small temptation you may have had to call me to Regina to read poetry, I can proceed. To me this poem is in itself an all but perfectly realized work of art. As a consumer — if I can use such a harsh term — I am satisfied that I have understood the intention of the artist, and am able to see the images suggested by the poem. But its effect goes beyond this, because it reminds me irresistibly of my own childhood and of that first perfect day of spring, when the sky is reflected blue in puddles and the sun looks as though it had been painted in by an eight year old child. I believe it would have a somewhat similar effect on many readers, that it would stimulate something very like a creative act corresponding to that of the poet.

On the other hand, these effects could possibly be brought about by something that few sensible persons would call an "all but perfectly realized work of art." Some of the older listeners here may recognize the song I am about to quote. I will not sing it, and I am glad to say that I am not sure if I remember the words correctly. The words went something like this:

In spring time,
The only ring-a-ling time,
When birds do sing,
Ding, ding, a ding, ding.

I will admit that these lines too went through my head during our wintertime thaw in Ottawa. I believe that I know what the composer had in mind and am sure that I understand the images suggested. And who knows what personal acts of creation this or any other combination of words might stimulate in the listener? But I am sure that it is not much of a work of art. In other words, on reflection I can see that, in general terms, the good effects on me of the cummings poem are not what makes it a work of art.

Then too there are lines of poetry that are generally accepted as works of art, but which may be used in a way that will prevent them from stirring any artistic reaction in the listener. Take the lines:

If winter comes can spring be far behind.

and:

The hounds of spring are on winter's traces.

If one were to develop the habit of collaring people during the depths of winter to recite these isolated lines to them, the results would be uncreative in the extreme, perhaps even dangerous. To recite the lines in such a context would have about the same creative value as, say, to constantly probe at an aching tooth with one's tongue.

So even the non-expert such as myself finds that it is not easy to arrive at clear ideas of why a work of art is that and not something else. On a less exalted level, we share the difficulties that scientists have experienced in this regard. This does not mean that the reflections of each of us are not valuable, and of course scientific research on creativity needs no recommendation from me.

It occurs to me in fact that academic work now being done on creativity has some relevance to Canada Council programs of assistance to the

arts. I will mention these ideas only briefly, since, and I repeat the point, my reading in the field has been casual. I must put some of the blame for even venturing tentatively in so complex a field to the example of Dr. Cropley, whose masterful hypothesis on the possible beneficial effects of polyculturalism gives confidence to even a non-expert such as myself.

For example, experimental work in creativity may eventually suggest means by which the Council can identify ventures which will lead to a greater public participation in artistic creation. I am thinking here of research in the broad field of assessing creative responses to psychological testing and in problem-solving situations, as well as study of how to develop creative talent. We at the Council see great promise in certain new developments in the visual arts, most particularly in videotape production, and in the emphasis many young artists are placing on public participation in the work of creation. Research in creativity may lead us to other avenues of encouraging participation, and to a better understanding of existing ones.

It is pleasing to note too that some remarks by psychologists involved in testing outstandingly creative persons tend to confirm what we have already heard from artists we call on as consultants. On the advice of these artists — many dozens of them over the years — the Council has developed its programs of assistance to individual artists so as to allow them as much leeway as possible in using their grants to develop their talents as they see fit. A very prominent psychologist says much the same thing in a book reviewing the development of personality measurement tests for outstandingly creative persons (Frank Barron, *Creative Person and Creative Process*, 1960). According to Dr. Frank Barron, the creative process "goes at its own pace, will not be hurried, is behaviorally silent for long periods of time, and is easily aborted if someone is always blowing the whistle at it". Here too is an area of study which may have much to teach bodies concerned with funding the arts.

Having made these tentative suggestions, with what I hope was a proper degree of humility, I would now like to turn to one of the many philosophers and humanists who have talked about the concept of creativity as applied to art. In his book, *The Principles of Art* (Oxford: The Clarendon Press, 1955), the British philosopher R.G. Collingwood conscientiously outlines a number of theories on the subject, and then spiritedly dismisses all of them. He then asks, what is a work of art? and what is artistic creation? I would like to quote a few lines from his answer to these two questions:

"We are not asking for theories but for facts. And the facts for which we are asking are not recondite facts. They are facts well known to the reader. The order of facts to which they may belong may be indicated by saying that they are the ways in which all of us who are concerned with art habitually think about it, and the ways in which we habitually express our thoughts in ordinary speech".

Nothing could be clearer. We arrive at a knowledge of the core notions of art and artistic creation not by theorizing but by reflecting what we

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In the past few weeks you may have seen advertisements in the newspapers saying, "Loyola-Sir George Williams Together - The new university: combined resources for greater individual achievement." This is the first visible evidence of a fusion which by now some people assume has already taken place, and others have heard of for so long they may be wondering whether it is ever going to happen. Where, then, does the matter really stand? The answer is, it's almost here.

Loyola and Sir George reached an agreement in principle last November. Since then we have been developing the legal framework necessary to bring about the fusion. The new university will operate under the existing Sir George Williams University charter, which does not need to be changed. What we have had to do is revise the by-laws to reflect the new circumstances, and define the exact steps required to convert us from two independent institutions into a single unified one.

As these measures take shape, we keep in touch with the Department of Education in a general way. I would like to emphasize that the Department has never been an active partner in the negotiations in the way that some reports have suggested. Our occasional meetings with its representatives have been for the purpose of telling them the point that we ourselves had reached. On the other hand, I think it is fair to say that the Department has encouraged us to undertake this fusion, and, once informed of its specific terms, has raised no objection to them. You can be sure that we would not have invested so much time and effort in these discussions if we had expected to run into a government veto at the end.

We shall shortly have a further round of talks with the Department on the financial aspects, and we expect the legal fusion to take place some time this Spring. Thus, when classes begin again next September, there will be a single university in operation.

What changes will the fusion bring? For next September there will not be anything dramatic from the point of view of the individual student. Preparations for the academic year begin months in advance, and are already well underway at both Loyola and Sir George. Admission applications are already being accepted, and for next year applicants should apply to the campus of their choice, as they have always done. Students now enrolled at either campus are guaranteed the opportunity to complete the program they are taking. While we expect that the new university will provide wider possibilities for choice to our students, and that these will grow with time, no one need fear that plans already made will be disrupted. We will continue to use the two campuses; this is a cornerstone of the agreement. Indeed we have no choice in the matter. In spite of the drop in enrolment expected over the next two years - a topic I shall return to later - we could not fit onto one of the existing campuses. In the long run, we will certainly be studying the most desirable utilization of the two locations and their many facilities. For the moment, however, both campuses are so overcrowded that we do not have the elbow room even to think about major changes.

Both Sir George and Loyola now offer programs in Arts, Science, Commerce, and Engineering; our programs in these areas will continue. Two Faculties will be university-wide: Engineering, and Commerce & Administration. While each will be unified, that is, there will be one set of academic departments, one Faculty Council, etc., they will offer courses and programs on one or both campuses according to circumstances. There will also be a Sir George Williams Faculty of Arts, and a Sir George Williams Faculty of Science, which will operate on our downtown campus. At Loyola there will be a Loyola Faculty of Arts and Science.

The rationale behind this form of organization is as follows. Arts is the largest Faculty now at both Sir George and Loyola. There are no significant economies of scale to be had in combining departments which are already large enough into super-large departments. In fact, Arts is the area where the disadvantages of depersonalization that can go with bigness are most evident.

Some answers to concerned questions on the Sir George-Loyola merger

John O'Brien

However we can expect that there will be growing collaboration between the two Arts Faculties in the handling of advanced undergraduate courses where the number of students makes this desirable. Also, since Loyola is not now involved in graduate work, graduate programs will continue to be given in the Sir George Williams Faculty of Arts, with participation by qualified Loyola professors.

For Engineering and for Commerce & Administration the situation is different. The combined Faculties will have the flexibility to use the resources from both campuses in order to offer courses on either campus in the way that will best meet the needs of students and the community. During the next two years Commerce & Administration will examine the existing programs and make recommendations to the new Senate on any changes that appear desirable. For Engineering, a Department of Education study of all Engineering programs in Quebec has already concluded that the Sir George and Loyola programs should be combined into one, and the new Engineering Faculty will be responsible for carrying this out.

It is public knowledge that the arrangements for Science were one of the most difficult parts of the negotiations. Our agreement provides that undergraduate Science programs will continue for the present within both the Loyola Faculty of Arts and Science and the Sir George Williams Faculty of Science. Within two years, however, two decisions are required. The Faculties must reach agreement on a single set of University honours programs, and they must study and report on the feasibility of a single University Faculty of Science. It should also be remembered that, as in Arts, there is no graduate work in Science at Loyola, and graduate programs will be organized by the Sir George Williams Faculty of Science. I believe that our plan represents a reasonable solution to a thorny problem. It allows the existing situation to continue temporarily while those most closely involved, the Faculties themselves, determine whether two separate operations in Science or a combined one is more compatible with the facts of cost, enrolment and the like.

There is another aspect of the new university which will, I think, be largely self-evident. Both Loyola and Sir George have large evening operations and enrol large numbers of part-time students. This will certainly continue as one of our leading characteristics in the future.

I am sure you are interested in knowing the name of the new university. I wish I could tell you, but the fact is nobody knows - yet. Last week our Joint Negotiating Committee asked the members of both institutions for their suggestions, and we expect a decision within the next couple of months. Of course, a good many names have

already been suggested, but no name has yet emerged that commands the instinctive acceptance of the majority. In some ways the name is a detail, but in other ways it is a symbolic matter of some importance.

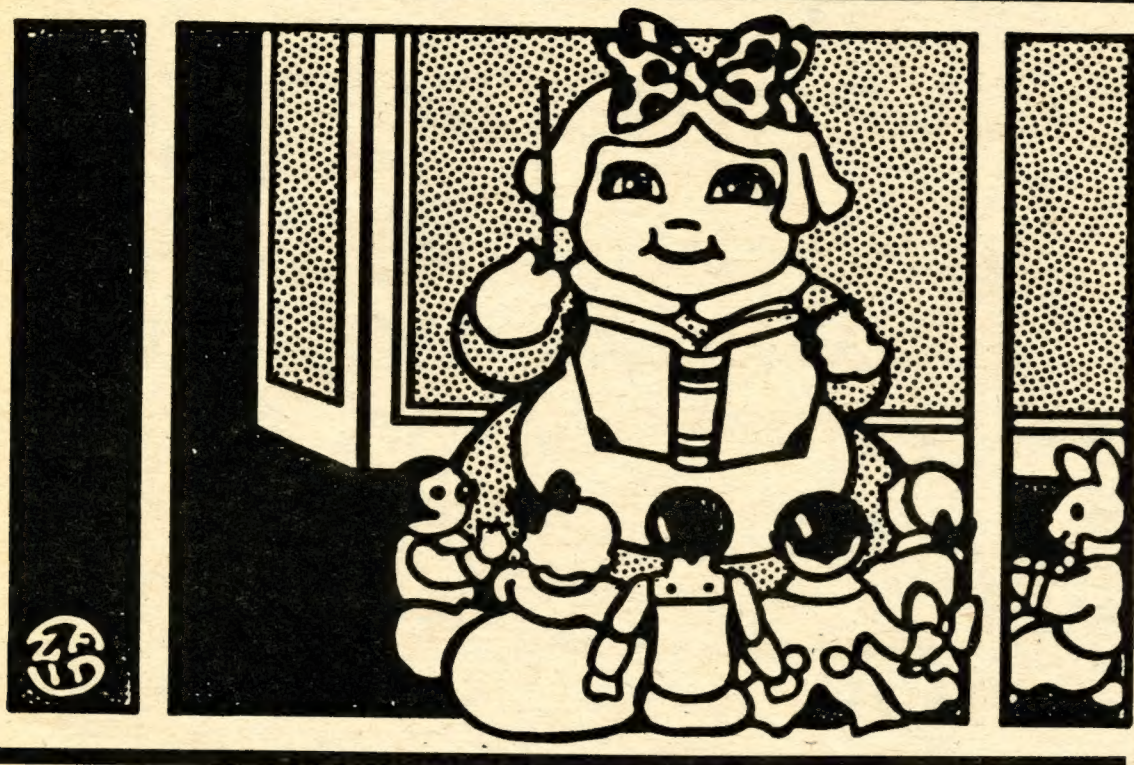
I have been describing the new structure that Sir George and Loyola are putting together. Now I would like to describe the place that this will occupy in the Quebec system of higher education.

When the Council of Universities asked each university to define its particular aims and services as a contribution to the overall planning of that system, the Sir George Williams submission read in part as follows:

The fundamental service of the University is the provision of undergraduate education to students from a wide variety of backgrounds, predominantly Montrealers. However, in recent years we have embarked on a stage by stage program of graduate course development... Another basic characteristic of SGWU is that it is both a day and evening institution. We can fairly claim to be the leading Canadian university in the offering of evening credit programs and in the graduation of evening students. The same courses are given in both day and evening divisions, taught in many instances by the same professors, and no differentiation is made in day and evening earned degrees. Also, graduate classes are scheduled in the late afternoon or evening to make them as widely available as possible. We are, we believe thereby providing an important service to the province.

The Council of Universities has not yet made its report to the Minister of Education, so it is premature to say whether this role will be confirmed in the same terms or whether it will be adapted in some way. However, the Council does not appear to envisage a drastic reconstruction of the university system and, since this is the role we have tried to fill in the past, (indeed, this is the role which gave Sir George Williams its start) it is likely that some version of it will be confirmed. Since Loyola is not a formal part of the university system, Loyola was not required to make an equivalent submission to the Council. Although Loyola's origins are very different from those of Sir George Williams, the two institutions have grown more similar in their role over the past decade. I believe that Loyola would not find the above statement of purpose either strange or unwelcome. And the combination of our two institutions can only strengthen us in pursuing such goals.

The combined university will be large with respect to the total English-language university sector in Quebec. There are many ways to measure the size of a university, but a present tendency is to do so in terms of full-time equivalent students



enrolled in credit programs, that is counting both full-time and part-time students, the latter converted to a full-time equivalent. (This figure is used by the Department of Education to calculate grants, and we therefore consider it a very relevant measurement.) In these terms the combined enrolment of Sir George and Loyola in the present year comes to 16,750. This is, in fact, rather more than half the total figure for English-language university-level institutions in Quebec.

What does Sir George in particular offer to the community? Like every university we have a core of departments providing programmes in the basic disciplines as well as the service courses required in other areas. But we have also developed certain programmes that are not offered in other Quebec English-language institutions. Two examples will illustrate. The first -- a Bachelor of Fine Arts and a Diploma in Art Education as well as Master's degrees in both Fine Arts and Art Education. The last of these has a Canadian Art History option that is unique, and in general the programs combine studio work, art history and art education and related courses in a variety of options designed to meet the interests of the individual student. Teaching these courses we have a full-time faculty of 27, assisted by an equal number of qualified and creative part-time people.

Many of the art specialists in the Montreal English schools have trained at Sir George; both the Diploma and the Master's degree provide specialist certification.

Another example is the Bachelor of Computer Science program which we introduced last September; in this, its first year, it has 90 registered students. There are three areas in which the students can choose to concentrate; systems programming; the application of computer science to business administration; and familiarization with computer hardware. Also, we have identified a considerable demand for a professional program at the Master's level, and we are hoping to set this up in the near future.

The period of rapid expansion of higher education is now generally over in North America, and we shall no longer see every university trying to develop programs in practically every discipline it can identify. Consequently, we at Sir George are likely to remain alone in some of the fields we now occupy. By the same token, there are other fields we are unlikely to enter, fields now occupied by our sister universities. And the Quebec government has established machinery to exercise control over program initiation, formalizing a situation that dropping enrolments and financial stringency would have made more or less inevitable in any case. A joint Department of Education - Council of Universities committee must approve any new program before it can be introduced, or at least before it is financed by

government, which usually amounts to the same thing. One result of this situation, I believe, is that we will see increasingly that programs likely to attract limited enrolments or involving heavy costs are allocated to particular universities rather than offered in all or many of them.

In describing the place of Loyola-Sir George in the Quebec university system I would once again emphasize the importance of evening and part-time education. In the past we have been virtually alone in the general provision of part-time degree programs. I expect, though that we shall see some other universities enter this area more actively. The need for continuing education is increasingly recognized both in educational circles and in government. The part-time student of mature years, who in the past was too often regarded as trying to make up an education he had not obtained at the "right" age, is now seen as updating his competence in a way that all of us must do in this rapidly changing world. This shift in outlook makes part-time work more "academically respectable" than it used to be. Moreover,

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Above is the Principal's recent Speech to the Rotary Club in Montreal.

there are practical considerations. The universities are no longer overwhelmed by the flood of full-time students, and in 1971-72 the Quebec government for the first time included part-time students in its grant calculations. (Incidentally, this did not provide a financial bonanza for Sir George; it is only the increase in part-time enrolment that generates extra money.) We are pleased to see our belief in part-time education receiving greater acceptance, but it is also going to bring us increased competition.

Finally I should like to mention the Sir George role in professional training. This stems in part from our interest in part-time education, since many part-time students have precise career plans and are interested in specific career preparation or improvement. Here I might cite as examples the Master of Business Administration, which now enrolls 230 part-time and 60 full-time students, the Master in the Teaching of Mathematics, with 75 part-time students, and the Master of Engineering, with 180 part-time students. These last two programs were designed specifically for persons already working in the field, who, because they are employed, can only enrol on a part-time basis.

We have also developed a number of programs specially for teachers. I would mention in particular the Bachelor's degree and diploma in Early Childhood Education, offered to both intending and practising teachers; the Master's degree and Diploma in Educational Technology -- most of the students are already employed in the school system; and our special summer program in Teaching English as a Second Language, a field of growing importance in which we have been active now for several years and are planning to expand.

I have tried to summarize the kind of educational service that Sir George and Loyola together will provide during the next decade. It will be a period quite different from that of rising enrolments which we knew during the 1960's. Last September the English-language universities in Quebec admitted their last students to the CEGEP-equivalent program. Next September we shall admit only to the new three-year undergraduate program and, of course, to our graduate programs. The result will be a marked decrease in enrolment in the English-language university system. From a peak of 27,000 this year total enrolment is estimated to fall to about 24,000 by 1974-75, and then to rise only very slowly. As with all estimates, there is room for debate about the precise figure but there is no doubt about the general picture. If you combine this drop in enrolment with the Department of Education norms for the amount of space required per student you find that in 1974-75 there will be about 600,000 square feet of excess space out of a total of 3,000,000 square feet in the English-language universities. The space norms being used are, themselves, controversial, and the Department of Education intends to reexamine them in the next few months. But even assuming that the norms are adjusted upwards, some space surplus is still likely to exist, and the English-language system will have to take this into account in its planning for the rest of the seventies.

Up to this point Sir George and Loyola have had too little space even according to present norms, not too much. In 1973-74 we expect to be in approximate balance. By 1974-75 revised norms should be in effect, and it is difficult to predict exactly how they will affect our position. We would hope not to be too far out of line, and enrolment should begin to recover the following year. Thus we do not anticipate too much difficulty in handling the space situation, which appears as one of the main challenges facing the English-language universities in the next few years.

So let me end on that note -- there will be challenges, and I think we are aware of most of them. But behind such matters as falling enrolment and space utilization there is the basic challenge -- to apply our resources, our sense of initiative and imagination in such a way as to provide the community we serve with the best possible educational service. We shall do our utmost to meet the expectations that you will rightly place upon the new university, upon the heir to the traditions of Loyola and Sir George Williams.

The period of rapid expansion of higher education is now generally over in North America, and we shall no longer see every university trying to develop programs in practically every discipline it can identify.

We Get Letters

...about Quebec's

military bases

TO WHOM IT MAY CONCERN:

My teacher assigned a research project in social studies. We are to find as much information on one country in North, Central, or South America as we can to make a research booklet. When we finish the report we have to give an oral presentation to the class.

We are to use letters, library books, history books, encyclopedias, resource people *samples*, magazines, newspapers, filmstrips, records, maps, travel folders and pictures of any kind.

I chose your country of Quebec, Canada to make my report about, and I need as much information about its history, scenery, people and culture as I can get. I would appreciate any samples, pictures, or information you could send.

I have attached a list of items I have to find information on.

THANK YOU,
Beryl Storickler
Rt. 2, Box 2526
Kennewick
Washington
99336

P.S. I NEED THE INFORMATION AS SOON AS POSSIBLE.

NORTH AND SOUTH AMERICA RESEARCH

TELL SOMETHING ABOUT THESE THINGS:

- I. COUNTRY
- CAPITAL
- LOCATION — also tell all the border states or countries.
- POPULATION
- AREA IN SQ. MILES
- LARGEST CITIES (write something about each one)

- II. LATITUDE AND LONGITUDE
TIME ZONE
- III. EARLY HISTORY
RELIGION
- IV. REPORTS ON VARIOUS INDIAN CIVILIZATIONS (tribes) AND THEIR
CONTRIBUTION TO THE COUNTRY.
- V. SEAL OF THE COUNTRY (have a sample, picture or draw the seal)
NATIONAL FLOWER
NATIONAL BIRD
NICKNAME OF THE COUNTRY (how did it get its name)
NATIONAL FLAG
NATIONAL SONG (ANTHEM)
- VI. FAMOUS PEOPLE (people connected with the country...write reports on
them.)
- VII. TOURIST ATTRACTIONS AND VACATION PLACES
- VIII. TYPES OF SOIL
CLIMATE
RESOURCES MINERALS
MAIN RIVERS
MOUNTAINS AND VOLCANOES
LAKES
HOW LAND IS USED (types of crops, etc.)
- IX. INDUSTRIES
EXPORTS AND IMPORTS
- X. TELL WHAT THE PEOPLE ARE LIKE. DESCRIBE THEIR FEATURES.
CLOTHING. HOMES. SOCIAL HABITS.
- XI. GOVERNMENT (HOW ARE OFFICIALS ELECTED. DESCRIBE TYPE
OF GOVERNMENT.)
- XII. DESCRIBE THE SCHOOLS. COLLEGES AND UNIVERSITIES
- XIII. TYPE OF SPORTS
- XIV. WHERE ARE MILITARY BASES LOCATED

INCLUDE PICTURES, MAPS, POSTCARDS, NEWSPAPER CLIPPINGS, LETTERS, ETC. IN YOUR REPORTS.

ALSO: include any FOLKLORE or LEGENDS told in YOUR country.

already know. The philosopher is not speaking of everyone, but of those individuals who have a serious interest in art, or more exactly those "whose experience of the subject-matter has been sufficient to qualify them for reading books of this kind".

I am not sure, however, that all of his readers who qualify in this way would have the mental agility that R.G. Collingwood displays as he goes on from this initial statement to a discussion of what it is that makes artistic creation distinct from other kinds of innovative work. I leave such matters to philosophers. For me this virtuosity suggests that we have much to learn from artists, humanists and philosophers. It is to them that we must turn for illumination on qualitative aspects of the arts, as well as for definition of core ideas. And, of course, it is on this assumption that the Canada Council has proceeded through its policy of basing grant-making decisions on the best available artistic advice.

The Massey Report, on whose recommendations the Canada Council was founded, was also based on a number of humanistic assumptions of this order. Among other things, it makes a passionate plea for support of the creative artist. At the beginning of the relevant chapter, the report has this to say:

"It has been suggested to us that one measure of the degree of civilization attained by a nation might fairly be the extent to which the nation's creative artists are supported, encouraged, and esteemed by the nation as a whole."

From what follows it can be seen that the authors of the report embraced this suggestion wholeheartedly. Throughout the report there is the overriding assumption that "there are important things in the life of a nation which cannot be weighed or measured".

From its beginnings then, Canada's support of the arts has been based on something other than the

utilitarian measures that underly many aspects of government planning in this and other countries. For example, in the Washington-based Arts Reporting Service (Oct. 2, 1972) an editorialist has recently noted with some bitterness that, unlike Canada, "The United States cherishes pragmatism and didn't search for a seminal concept (such as that of the Massey Report) before proceeding with its Federal program for the arts and humanities. (It was) a practical problem, with a practical solution, no different from any of the other problems and solutions to come before the nation."

Well, I believe that we cherish pragmatism in Canada as much as they do in the United States and other countries. In my talk at York University, I hoped in fact to stimulate research that would make it possible to undertake more systematic planning of support for the arts. Here I should add that I was thinking mostly of support of arts organizations, which now takes up the greater part of the Council's funds for the arts, and of efforts to encourage wider participation of the public in the creative arts, which will take on more importance in the future. Utilitarian measures - that is, making policies that will bring about desirable states of mind in as many people as possible - must be used in the formulation of most Canada Council programs in support of the arts.

At the same time I believe that the utilitarian ethic is not in itself a sufficient measure of a program of support to the arts. As the British philosopher, Stuart Hampshire, pointed out in a recent essay (New York Review of Books, Jan. 25, 1973), few people today believe in the perfectibility of mankind through increasing moral enlightenment and improved standards of education, as is presupposed by utilitarianism. The savagery of the last four decades, in which planning of this kind has generally prevailed in advanced countries, is a strong indication that, by itself, an impersonal utilitarian scheme, weighing benefits against costs, is not a guarantee of progress, and may, on the contrary, lead to, in Stuart Hamp-

shire's words, "a dull destructive political righteousness".

Support of the creative artist is particularly difficult to justify in utilitarian, cost-benefit terms. I have already pointed out some problems involved in defining a work of art and the act of artistic creation in measurable terms, and to this it must be added that the creative artist may actually seem to be a disruptive element in the society in which he lives. It is no accident that there has been a notable reluctance in some countries which back arts organizations to extend state support to individual artists. I believe that our country has been a leader in this area, and this is due to the humanistic assumptions of the Massey Report and to those who have from the beginning involved in formulating the policies of the Canada Council. Most notably I think of Peter Dwyer.

While the Canada Council, like all organizations which disburse public funds, must move forward to develop rational plans for support of the arts, it can never forget the complex and vitally important reality behind this support. Utilitarian planning is beneficial when it is put at the service of the kind of sensitivity to the arts embodied in the Massey Report. I believe that this is more than a marriage of convenience, and that we must be able to devise programs that will bring tangible benefits to increasing numbers of Canadians while not losing sight of the creative artist whose contributions may not seem immediately useful.

The above is excerpted from an address delivered recently at the University of Regina.

"It has been suggested to us that one measure of the degree of civilization attained by a nation might fairly be the extent to which the nation's creative artists are supported, encouraged and esteemed by the nation as a whole."

A North American's view: Montreal's not all glitter



Most of us Montrealers can't resist reading about ourselves, even when the folks who can't resist churning out the stuff we read have settled for the hackneyed image at the expense of the astute. Anyone here whose acquaintances include both English Canadian and immigrant is probably familiar with their alternating self-depreciation and self-righteousness when discussing the French, American or Canadian "facts". And these attitudes too often find reinforcement in what we read.

But take heart. Clark Blaise has a fresh approach to life and people in Montreal, though he is a new Canadian citizen (American of Canadian parents) and with those attributes would be more than qualified to add to the effluence. Perhaps the fact that he considers himself a North American above all accounts for the humane, sensible observations in his new book of short fiction, *A North American Education*. In it Blaise presents the many lives of a single man - the childhood continually uprooted by moves to and from Canada and around the States; the post-college stint in Europe; the landed immigrant period marked by a progression of attitude changes.

The subject matter of the "Montreal Stories" may be familiar but Blaise's treatment of it is notable. He's tolerant of his characters' foibles, probably because he has experienced all the phases himself to a greater or lesser degree. Norman Dyer, the newly-arrived American immigrant, has a long way to go, though on the face of it he's the ideal newcomer. He's learned French, goes to the ethnic restaurants, teaches English to night students and has come to loathe the American bad taste. But, blinded by self-importance, he's really as much of an exploiter as those he frowns on: loving his students because "they need me", thinking his job is beneath him, seeing himself as the martyred "semi-exile, semi-political". We probably know the type, but Blaise has chosen to let us assess Dyer, rather than furnishing political comment. Privately, he sees Dyer's exploitative love for Montreal similar to the love of Drapeau.

The immigrant goes through a phase of total submersion - living in a Greek neighborhood off Park Avenue, steadfastly speaking English only at home and school or with a French accent and one-upping his colleagues who don't know French the way he does. But all that eventually changes: he can look back and wonder at himself for his "commitment to trivia". Blaise develops all this without heavy-handed preaching or pretension, and that's blessed relief.

Doug Rollins



Still, what isn't said is important. Blaise explained, I have avoided specific political comment because it dates so quickly. I hope to imply by the exclusion of politics that what is real about living in Montreal is that my contact with French-speaking Canadians is very rare. I watch with amusement those teleplays on Channel 6 all about French-English linguistic problems. It's as though a problem could not exist in Montreal that is not reducible to a French-English conflict. The unreal thing about Montreal is that so many people can go their whole lives without hearing the other language. I could set out deliberately to write for Teleplay or these little bilingual dramas, but they don't seem to me to be quite right. I would prefer to write exclusively as French Canadian or exclusively as an English Canadian or an immigrant for whom the contact with the other is a rare, or alienating and sobering thing. For me that is a psychologically sounder portrait of Montreal than is lived by those blessed people who easily move between the walls. I don't know that they have any more substance or reality than the people I write about.

If the critics' reviews are any indicator, there's a thirst in Canada for the honest approach: *A North American Education* has been well received.

Though the book is termed variously "loosely autobiographical", "frankly autobiographical", "obviously autobiographical", Blaise observed that it's not autobiographical in the sense that he has nothing left to say. Proof of that are three more books, just-published or soon-to-be-published. In several stories in the No. 16 New American Review, just out, Blaise has utilized his experiences last year teaching in the maximum security unit of St. Vincent de Paul Penitentiary. He saw his experience as a learning one, though an emotionally exhausting one. In frequent contrast to the university situation, he noted that his prison students came faithfully to class because they

from *A North American Education*

The doors of this hospital are marked: TIREZ/PULL, PUSSEZ/PUSH, and beyond the CAISSE/RECEPTIONIST, I see a sign: ASCENSEUR/ELEVATOR. For some reason I am thinking of a little test I once administered to some friends of mine in the English Department, and not of my wife, who is being admitted. It was a recognition test. All of the men had either been born or had lived at least five years in Montreal. I supplied some everyday words and asked if they could give equivalents in English, and some of the words, I recall, were tirez, poussez, and défense de stationner, and arrêtez. A man who owned a car identified both arrêtez and sortie.

The others felt embarrassed and a little defensive. They told me that I should give such a test to some of the others, those who were harder to know and not quite so friendly, who lived in converted stables and in lofts down in the old city, whose second wives were French Canadian and whose children went to rugged little lycées in Outremont. Those men were, admittedly, a little frightening. Also a little foolish. Is there nothing in-between? I wonder now what I was trying to prove my first year here with my evening courses in conversational French, my subscriptions to French magazines, my pride in reserving English for school and home, no place else. The depth of my commitment to trivia.

wanted to, and in fact he still receives letters from some of them with their latest poetry.

His drives to and from the prison furnished an impression of Montreal broader than Norman Dyer's Sherbrooke Street:

Most of us live with broken hearts, with little fists constricting in our throats. In this Montreal is truly the Paris of North America. The same bleakness, the same Bidonville stretching for miles beyond the city walls. Our dream, though, has been salvation and bonheur, even knowing that we had ingested the worst of both worlds, the suspicions and ignorance of the petit commerçant, the arrogant sprawl of America. Therefore the Quebec compromise, cropping up everywhere as le bon goûtisme québécois. Drive up the grands boulevards of Montreal - Viau, Pie IX, Lajeunesse, Decarie - it's like a walk through those Parisian jungles filled with stalls, rat-faced children, and orange-haired women in haggled smocks. The difference is space. In Montreal you're in a car and you can drive for miles and the bon goûtisme is unrelenting.

What's the next step in the Blaise's education? It won't be North American.

Blaise and his novelist wife, Bharati Mukherjee will be leaving Montreal soon for a year and a half in India. They've been commissioned to write a book on Calcutta, this time non-fiction.

Clark Blaise is assistant professor of English at SGWU.

Claude Thompson

Claude W. Thompson, M.A. (Oxford), Professor Emeritus at Sir George Williams University, died on Tuesday, February 20, at Daytona Beach, Florida.

Professor Thompson came to Sir George Williams in 1933 from Ashbury College (Ottawa), and during a 25-year career on the full-time staff taught English Literature and the Humanities. He was the first chairman of the English department as well as senior professor in the Humanities division and assistant dean. After his retirement he continued to teach for several years on a part-time basis. Professor Thompson was the author of "Humanism in Action", published in 1950. He played a major role in developing the Canadiana collection of the Sir George Williams Library.



Art falls apart at the seams right here at SGWU. Friday at 8 p.m. with the Canadian premiere of Alexis Krasilovsky's film.

sunday 25

WINTER CARNIVAL: Film festival noon to 11 p.m. in H-110 with "The Good, the Bad and the Ugly", "The Music Lovers", "Easy Rider", "Bananas", "Carnal Knowledge" and student films all for \$2 (a best buy).

monday 26

PHILOSOPHY CLUB & GRADUATE STUDENTS' ASSOCIATION: Dr. Anna-Teresa Tymieniecka on "A Philosophical Look at Education in the Soviet Union and North America" at 4 p.m. in H-769.

GEORGIAN SKYDIVERS: Course on sport parachuting at 8 p.m. in Birks Hall (Norris Bldg.).

NEW MONTREAL POETRY: John Healy at 8 p.m., Karma Coffee House, 1476 Crescent: 25¢

tuesday 27

CONTINUING EDUCATION: "Managing Time with your Team" - one day seminar with Dr. R. Alec MacKenzie, to be held at the downtown Holiday Inn, \$75; more information at 879-2865.

KOSMIC KARMA KINEMA: Free film to be shown at 8 p.m., 1476 Crescent.

GEORGIAN CHRISTIAN FELLOWSHIP: Bible study at 4 p.m., room 303, 2050 Mackay.

STUDENTS FOR A DEMOCRATIC SOCIETY: Meeting at 8:30 p.m. in H-620.



saturday 3

CONSERVATORY OF CINEMATOGRAPHIC ART: "Black Orpheus" (Marcel Camus, 1959) (Engl. subt.) with Breno Mello, Marpessa Dawn, Lourdes de Oliveira and Adhemar da Silva at 7 p.m.; "Les 400 Coups" (Truffaut, 1959) (Engl. subt.) with Jean-Pierre Léaud, Patrick Auffay, Claire Maurier and Albert Remy at 9 p.m. in H-110; students 50¢; non-students 75¢.

KARMA COFFEE HOUSE: See Thursday.

thursday 22

ALUMNI GALLERY: Malcolm Stone's photo exhibit, until March 14, 1476 Crescent St.

WINTER CARNIVAL: Mating game free at 1:30 p.m. in H-110; Folk Nite at Karma Coffee House 7:30 p.m. with students performing to the tune of 3 for \$1 beer and 50¢ admission.

GEORGIAN SKYDIVERS: Course on sport parachuting at 6 p.m. in H-645.

SGWU THIS WEEK

Photos and notices of coming events should be in by Wednesday noon for Thursday publication (basement, 2145 Mackay) or call Maryse Perraud, 879-2823.

CONSERVATORY OF CINEMATOGRAPHIC ART: "Miss Julie" (Alf Sjöberg, 1951) (Engl. subt.) with Anita Björk, Ulf Palme and Marta Dorff at 7 p.m.; "Procès de Jeanne d'Arc" (Robert Bresson, 1962) with Florence Carrez and Jean-Claude Fourneau at 9 p.m. in H-110; students 50¢, non-students 75¢.

KARMA COFFEE HOUSE: Beverly Glenn-Copeland at 9 p.m., 1476 Crescent; \$1.

WEISSMAN GALLERY: Patrick Landsley's paintings, until March 13.

GALLERY I: Bertram Brooker's paintings, until March 13.

FRENCH DEPARTMENT: "Le Roman français de 1945 à nos jours" exhibit, in collaboration with French Consulate General, on mezzanine through March 2.

friday 23

Day classes cancelled, except labs and classes meeting only Friday.

PHILOSOPHY COUNCIL: Meeting at 9:30 a.m. in H-769.

KARMA COFFEE HOUSE: See Thursday.

WINTER CARNIVAL: Ski Day buses leave Hall Building for St-Sauveur starting 7:30 a.m. - \$4 return; evening at Nymark's with Grippen Mire.

GEORGIAN FILM SOCIETY: New Cinema Festival with "Ashes of the Afternoon" (Maya Deren, 1943), "Inauguration of the Pleasure Dome" (Kenneth Anger, 1954), "Window Water Baby Moving" (Stan Brakhage, 1959), "Our Trip to Africa" (Peter Kubelka, 1966), "Circus Notebook" (Jonas Mekas, 1966), "Standard Time" (Michael Snow, 1967), "Summer Reverence" (Barry Gerson, 1969), "Touching" (Paul Sharits, 1969), "I, a Dog" (Rick Hancox, 1970), and "The End of the Art World" (Alexis Krasilovsky, 1972) at 8 p.m. in H-110 for \$1.

ITALIAN ASSOCIATION: Meeting at 8:15 p.m. in H-937.

GRADUATE STUDENTS' ASSOCIATION: General meeting at 6 p.m. in H-620.

saturday 24

WINTER CARNIVAL: Car rally starts 10 a.m. at Galleries d'Anjou - \$3; festival in the cafeteria 9 p.m. to 1 a.m. with April Wine and Mashmakhan and beer 3 for \$1 - \$1.50 admission.

CONSERVATORY OF CINEMATOGRAPHIC ART: "Viridiana" (Bunuel, 1961) (Engl. subt.) with Silvia Pinal and Francisco Rabal at 7 p.m.; "L'Aventura" (Antonioni, 1969) (Engl. subt.) with Monica Vitti, Gabriele Ferzetti and Lea Massari at 9 p.m. in H-110; students 50¢ non-students 75¢.

KARMA COFFEE HOUSE: See Thursday.

DAY STUDENTS ASSOCIATION: The great hypnotist Pecarvé at 2 p.m. in H-110; \$1, wednesday 28

GEORGIAN CHRISTIAN FELLOWSHIP: Fellowship meeting at 3:30 p.m. in 303, 2050 Mackay.

thursday 1

CONSERVATORY OF CINEMATOGRAPHIC ART: "Mère Jeanne des Anges" (Jerzy Kawalerowicz, 1961) (French subt.) with Lucyna Winnicka at 7 p.m.; "La Dolce Vita" (Fellini, 1961) with Marcello Mastroianni, Alain Cuny, Walter Santesso, Anouk Aimée and Anita Ekberg at 9 p.m. in H-110; students 50¢, non-students 75¢.

SOCIAL ASPECTS OF ENGINEERING COMMITTEE: Lecture by Clive Simmonds from Planning Analysis Group, NRC on "Looking at the Future: Assessment of Technology with respect to Humanness of Living" at 1:05 p.m. in H-635.

KARMA COFFEE HOUSE: Beverly Glenn-Copeland at 9 p.m., 1476 Crescent; \$1.

PHILOSOPHY DEPARTMENT: Dr. D. Laskey on "Transcendental Arguments" at 4 p.m. in H-1015.

friday 2

KARMA COFFEE HOUSE: See Thursday.

CONSERVATORY OF CINEMATOGRAPHIC ART: "The Virgin Spring" (Bergman, 1960) (Engl. subt.) with Max Von Sydow, Brigitta Valberg and Gunnel Lindblom at 7 p.m.; "Nazarin" (Bunuel, 1959) (Engl. subt.) with Francisco Rabal, Rita Macedo and Marga Lopez at 9 p.m. in H-110; students 50¢, non-students 75¢.

INDIAN STUDENTS SOCIETY: Meeting at 2 p.m. in H-413.

UNIVERSITY COUNCIL: Meeting at 2 p.m. in H-769.

GEORGIAN SKYDIVERS: Course on sport parachuting at 7 p.m. in Birks Hall (Norris Bldg.).

sunday 4

CONSERVATORY OF CINEMATOGRAPHIC ART: "The Cranes are Flying" (Mikhail Kalatozov, 1958) (Engl. subt.) with Tatyana Samoilova and Alexei Batalov at 5 p.m.; "Brink of Life" (Bergman, 1958) (Engl. subt.) with Bibi Anderson, Eva Dahlbeck, Ingrid Thulin and Max von Sydow at 7 p.m.; "Pather Panchali" (Satyajit Ray, 1956) (Engl. subt.) with Kam Banerji, Karma Banerji and Reva Devi at 9 p.m. in H-110; students 50¢, non-students 75¢.

notices

CLASS VALEDICTORIAN: Nomination and application forms for potential Spring '73 graduates available from Dean of Students office, H-405; deadline Feb. 28.

APARTMENT: (minimum 4½ rooms) or flat in lower Westmount wanted for May 1; phone Maggie Gunston at 879-7214.

SGWU COLLEGIAL II STUDENTS should send applications for undergraduate studies to the Admission Office by March 1.

ISSUES & EVENTS

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Joel McCormick, editor, Ginny Jones, Maryse Perraud, Michael Sheldon, Malcolm Stone, Don Worrall.